

仗氣為圖：沈愛其書畫

策展人：皮道堅

Painting With Qi by SHEN Aiqi

Curator: Pi Daojian



《慢行足跡》*Unhurried Tracks*, 2012, Ink and color on paper, 170×364 cm

**Opening Reception with Artist
Friday 5 September 2014, 6pm – 8 pm**
(Exhibition until 27 September, 2014)

畫家出席開幕酒會
2014年9月5日(週五)下午6到8時
(展覽至2014年9月27日)

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漢雅軒畢打行“仗氣為圖：沈愛其書畫”個展訂於2014年9月5日（週五）開幕，展期到9月27日，由廣州華南師範大學美術系皮道堅教授策展。

沈愛其，1941年出生，湖北省孝感市人，上世紀50年代末師從湖北中國畫家徐松安先生。數十年如一日孜孜矻矻精研“六法”，創作成果充棟，然其謹承師訓，鮮少以作品示人，七秩以後方在湖北、武漢等地舉辦個展，引起圈內外轟動。2011年受邀參加武漢美術館主辦的“態：沈愛其畫展”。他的畫大氣磅礴，能讓人感受到某種獨特的生命境界、生命格局和某種獨特的生命氣象。這種“大”通常是畫家把自己和天地、山川聯結在一起結果，愛其畫畫就是把生命與自然融匯在一起，作總體上的表達。將藝術和自己的生命狀態結合在一起可說是沈愛其山水畫藝術的最大特點。

1980年代改革開放初期，當絕大多數中國人都在為改變物質生活的匱乏處心積慮地向大自然索取之時，愛其卻提出“人天本一”，堅持人和自然本來就是一體的。1990年代，愛其有了他新的發現，他認為“態”是宇宙之母，是萬事萬物的根源，“態”表現愛其對這個世界的理解，最能夠代表他的自然觀和宇宙觀，在愛其看來“態”是心和能量的統一。他之所以要去“采氣”作畫，就是出於這種哲學思考，就是為了表達他對生命的這種理解。愛其從自然的萬事萬物之中把“氣”納入進來，再通過點、線、墨韻和墨氣，外化出去構成一個世界。所謂“氣韻生動”，意指畫和人一樣是有生命的，人是有氣韻的生命體，畫也是有氣韻的生命體，愛其現代山水畫藝術的整體藝術表現就是營造這活的生命體。愛其作畫在旁人看來極像是無拘無束的宣洩，其實並不盡然。他的作畫除了是自己生命與生活的一種需要外，更多是想通過自己的作品震動他人，在視覺上給人一種刺激和震撼。他的畫乍看大象無形而實則有形，形在畫外。這種“形”是通過他的宣洩，通過他作品的墨韻與墨氣對我們心靈的沁透不期而至的。

沈愛其的藝術表達與前人的山水畫藝術很不一樣，使它們帶有某種行為的意蘊。但這和現代派的“行動繪畫”又不可同日而語，這不僅因為愛其是在戶外的天地之間作畫；關鍵在於愛其的畫是其當下心境意緒的直接表達；是中國傳統文化面對今天這個經濟與技術全球化的時代，面對中國人現在的生存狀態以一個藝術家的行為方式所作出的反應。它們體現著中國人的哲學思考、自然觀，尤其是對人與世界關係的看法。從這個意義上說，沈愛其的山水畫應該就是中國的當代藝術。

撰文選錄自皮道堅《一氣成化 依氣成象 - 沈愛其的現代山水畫藝術》



Hanart TZ Gallery is proud to present the solo exhibition, Painting with Qi by SHEN Aiqi, opening on 5 September till 27 September. The show is curated by Professor Pi Daojian, School of Fine Arts, South China Normal University.

Born in 1941 Hubei, Shen Aiqi has been engaged in the exploration of the painting process since his youth, and in the late 1950s was already a dedicated student of great Hubei master Xu Song'an. As the decades passed by he immersed himself in the study of the “six canons” of Chinese art, creating a unique body of work grounded on the training he received under his master’s tutelage, yet very uniquely his own. For many years, Shen Aiqi rarely showed his paintings to others: it was only after he celebrated his 70th birthday that he chose to share his work with the world in a solo exhibition at Yuhan. This has caused a true sensation in art circles and beyond. Shen Aiqi’s painting is majestic and vibrant, radiating a unique sense of life-force that is tangible to all who come into contact with it. Within his works are contained organic patterns of nature and energy. This is the kind of grandeur that can only arise when the artist merges with sky and earth, mountains and rivers, fusing his life-force with that of nature. For Shen Aiqi, the process of merging with nature and then expressing this oneness through his art is one of the greatest joys of painting.

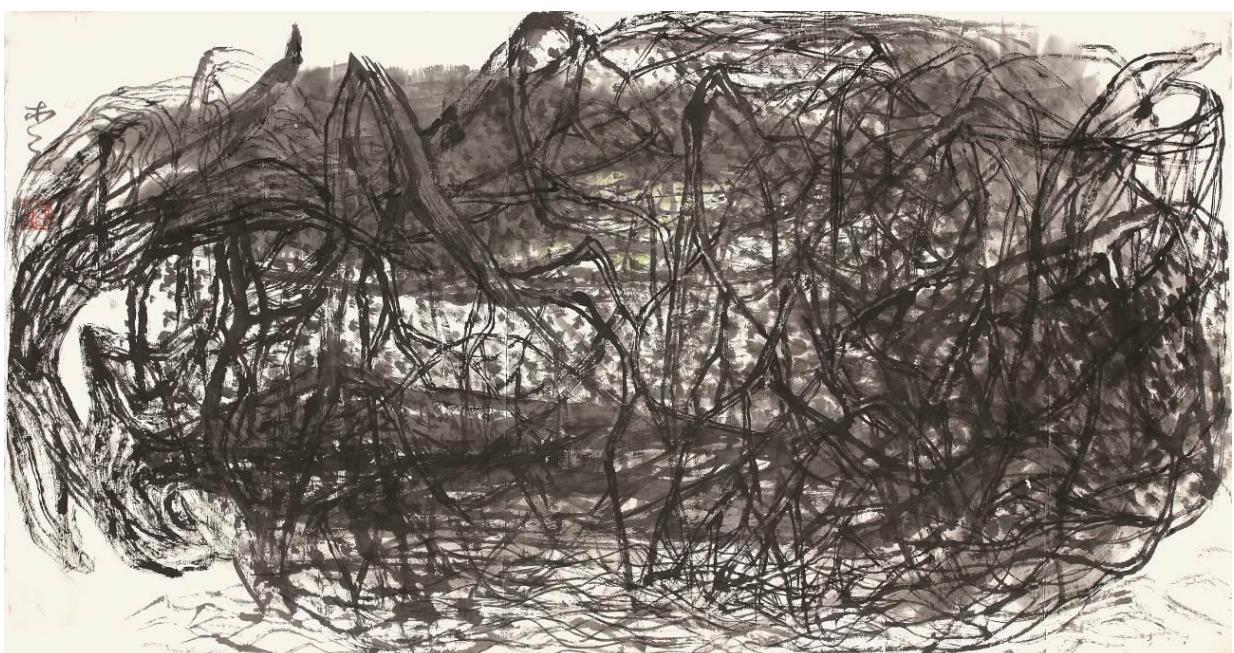
In the 1980s, when the open-door political and economic reforms were first instituted in China, most people became obsessed with escaping the scarcity they had endured for so long and sought every means possible to improve their material well-being. By contrast, Aiqi’s concerns at this time were focused on the idea that ‘man and nature are as one’. He always held firm to this belief

in the unity of man and nature. In the 1990s, Aiqi's philosophical and artistic journey led him to a new understanding regarding the conceptualization of the cosmic creative source. Aiqi describes this conceptualization as *tai* 態: the unity of energy (*nengliang* 能量) and the heart-mind (*xin* 心). This concept of *tai* expresses Aiqi's understanding of the world, of nature and the universe. To Aiqi, *tai* is the mother of the universe, the source of all things. Aiqi's integration of this philosophical understanding into his daily life explains why the first act he performs in the painting process is to 'harness *qi*' (*cai qi*). When Aiqi paints, he first gathers into himself the *qi*, or energy, of nature, and then externalizes it through the dynamic forms of brushwork--dots, lines, ink rhythm, ink 'breath'; through this visual externalization, he constructs a world.

Within this concept of breath-resonance is contained the idea that painting is infused with and animated by the same kind of life-force that animates humans, and indeed all living beings. Watching Aiqi paint, one might feel that his is a completely unrestrained, almost cathartic process, but in fact it is far more than this. For Aiqi, painting is a vital necessity of his inner, energetic life-force as well as of his daily life: it is the way he expresses his being-ness in the world. Yet at the same time, he also wants to use his art to shake people up--to awaken them--by giving them a kind of powerful visual shock. His painting at first glance seems abstract and formless, but in fact it has both pattern and form that extend beyond the painting surface itself. This pattern and form come into being through the artist's complete energetic investment in the act of painting, through the rhythm and 'breathing' of the ink forms; and, ultimately, they manifest through in their emergence in our minds and hearts.

Aiqi's working method infuses his paintings with a strong sense of performance, setting his art apart from that of his *shanshui* forbears. But this element of performance is also quite different from that of modern Western 'action painting'. This is not only because Aiqi paints out in the open air, in the midst of nature. The key issue is that Aiqi's paintings are the direct expression of his emotional and spiritual state in the moment ; and by extension, they also channel, through the actions and methodology of the individual artist, the response of traditional Chinese culture in confrontation with the age of economic and technical globalization on the one hand and the existential state of modern Chinese society on the other. His works are materialisations of Chinese philosophical thought, of traditional views on nature, and on the relationship between man and the universe. In this sense, Shen Aiqi's *shanshui* painting can be considered as a form of Chinese contemporary art.

Excerpted from *Transmuting Qi into Form: The Modern Shanshui Art of Shen Aiqi*, Pi Daojian



《紗紗落雨》The Sound of Falling Rain, 1980, Ink and color on paper, 97 x 180 cm